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The Haig Despatches and highly important custom of the British army, Field Marshal Sir Douglas Haig addressed eight "despatches" to his Government in the four years he was commander in chief of the British Expeditionary Forces—that is, in the period from December, 1915, to the early part of April, 1919. At a suitable time after their receipt by the War Office after their receipt by the War Office these despatches (reports we would call them in our army) appeared as supplements to the London Gazette and thus were made available in their essential and distinctive features to the reading public of the world. But they were too important w features of the history of the war not to have attained to the distinctive features of the history of the war not to have attained to the distinctive feature of the history of the war not to have attained to the distinctive feature of the history of the war not to have attained to the distinctive feature of the history of the war not to have attained to the distinctive features to the reading number of the world. But they were too important we feature of the history of the war not to have attained to the distinctive features to the reading number of the world. But they were too important we feature of the history of the war not to have attained to the distinctive features to the reading number of the world. But they were too important we feature of the history of the world. But they were too important we feature of the history of the war not to have attained to the distinctive features to the reading number of the world. But they were too important we feature to the reading number of the world. But they were too important we feature of the world. But they were too important we feature of the history of the world. But they were too important we feature to the reading number of the world. But they were too important we feature to the reading number of the world. But they were too important we feature of the world. But they were too important we feature to the reading number of the world. But they were too important we feature to the standard the second in the second in the support of the world in the second in the second interest the second in t

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The offering that Winifred Welles makes in The Hesitant Heart (Huebsch) have to make is that the dull proper names Lister, Scott, Green, Bent, seem seguing that the factors wofully uninspired and in some queer quite successful in capturing that unpremeditated note that is the essential charm of the true lyrical gift. What she sings is not new, but it is far from hackneyed as she presents it. She must be young—only the young may reach loignant utterance so unaffectedly as she does at times; and she must be unspoilt.

writer, is compared by her publishers to the English novelists of the day. She does indeed have much in common with them. She writes, for instance, of literary folk, as May Sinclair so often does, and as Clemence Dane has in Legend. But she



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has this advantage over some of the contemporary women novelists: she realizes the importance of a story.

In contrast to their prececupation with personality and mood, she has planned her tale, Basil Everman (Houghton Mifflin), which slowly unravels as the book develops. It is intricate and would be subtle, though unfortunately the desougness is not unexpected. Her book is slightly commonplace for this reason, also because in place for this reason, also because in going for story telling, she has neg-lected intensive character study. Yet she has recognized the imperiance of both and her book, though not by any

E. P. Dutton & Co., having been slightly edited by Lieut-Col. J. H. Boraston, private secretary to Haig. They set down the story of operations on the western front and represent the efficial narrative from December, 1915, to April, 1919.

With the volume, to which Marshal Foch has contributed a gracious introduction, comes a separate set of military mans enumed on linen and enclosed in Eleanor Bent to be his illegitimate duction, comes a separate set of military mans enumed on linen and enclosed in Eleanor Bent to be his fillegitimate duction, comes a separate set of military mans enumed on linen and enclosed in Eleanor Bent to be his fillegitimate duction. maps mounted on linen and enclosed in Richard is in love. But the book is a k box of the same size and binding as comedy, not a tragedy, and there is no

illegitimacy in the tale.
Only this fragment is given us upon which to judge the hero's literary ge-nius: "Hunger knows no niceties and

#### Lincoln's Creed

way mark the tempo of the book,

William E. Barton's The Soul of Abvaham Lincoln (Doran) is at once a bi-ography, an analysis of Lincoln's redoes at times; and she must be unspoilt, for there is no suggestion of schools or ingion, a group of lectures on Lincoln and a bibliography. Mr. Barton's method is first to present the successive dale's occasionally, and her sonnets are well turned technically and she has avoided the ancient and honorable cliche's avoided the ancient and honorable cliche's large all the evidence presented in books and lectures and special incidents are all times to the successive environments of Lincoln's re-times and special to the successive environments of Lincoln's re-times and special incidents. avoided the ancient and honorable cliches beloved of infant poets; but her dreams are the eternal dreams, her songs are the eternal dreams, her songs are the eternal songs. The wistful note that sounds at times in her poetry in My Heart Can't Break and Pue Lived So Long, for instance, lifts them to authentic utterance. Her vein of poetry is a true one. It has yet to be more deeply mined.

\*\*Rasil Everman\*\*

\*\*Rasil Everman\*\*

\*\*Rasil Everman\*\*

\*\*Rasil Everman\*\*

\*\*Rasil etures and special incidents relating to this special aspect of his life, and to summarize his conclusions in the third part of the text, which is devoted to The Religion of Abraham Lincoln. This Mr. Barton states in the form of a creed made up of extracts which are thoroughly Christian in spirit, from Lincoln's speeches and writings. The single page on which this creed appears is the outcome of the 299 pages preceding it, one of which conpages preceding it, one of which cor LSIE SINGMASTER, an American tains the announcement that Mr. Barton proposes to write another about Lincoln.

#### Boyhood in Ireland

TNDER the engaging title Pirates of the Spring (Houghton Miffilin) Forrest Reld presents an Interesting study of adolescent boyhood which centres in a preparatory school in Ireland, where Beach Traill, the chief figure, is a "day boy." Fatherless, but with a wise and charming mother, he is a likable boy, more English than Irish in his natural poise, lack of imagination and love of fair dealing. Except for one exciting episode there is little action. Yet it is absorbing to watch that interplay of character upon character which makes destiny. Evan Hayes, unable to conquer the cowardics which comes from conquer the cowardice which comes from too active an imagination, has an attractiveness which masks his essentially dinary nature, but only for a time. Palmer Dorset, for all his very evident defects, will wear well in the great game of life. And unhappy, sensitive Miles Oulton, sunk in those troubles of boyhood which are all the greater because they bound the horison, has in him they bound the horizon, has in him much of that fibre which endures and grows the stronger for strain. As for the vivid Mr. Ledgerwood, the sarcas-tic young master in the school, he is hard to believe in; but, as his like appears constantly in tales of English schools, he is evidently all too real.

It would be an illuminating study in national characteristics to compare a tale like this with our American Penrod, for example. The balance in maturity and psychological subtlety, if not in breadth of humor, would, we fear, tip rather heavily on the side of these English and Irish boys.

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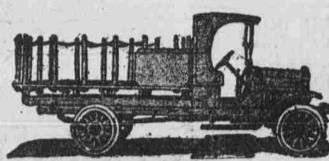
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